THE
LIGHT OF TRUTH
— OR —
SIDDHANTA DEEPIKA.

A Monthly Journal, Devoted to Religion, Philosophy, Literature, Science, &c.

Commenced on the Queen's Commemoration Day, 1897.

VOL. IV. } **MADRAS, MARCH 1901.** } **No. 10.**

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IN MEMORIAM.

QUEEN VICTORIA. DIED 22ND JANUARY 1901.

மகாராணியார் பேரிற் சரமகவிகள்.

———:0:———

உலகமெலா மொருகுடைக்கீழ் ஒருங்சமையச் செங்
ஒச்சினரென் றுரைக்குமொழி யுபசாரமாக [கோல்
அலகிலாப் பழவுலகும் புதுவுலகுங் களித்தே
அகமலர வொருகுடைக்கீ ழாண்டுவந்த தாயே
நலமுறுமாங் கிலவரசர் குலதிலக மான
நாயகமே நன்மையெனும் பலமுதவு தருவே [தாய்
அலமரவீங் கெம்மைவிடுத் தெவ்விடத்தே யொளித்
அந்தோவித் துயர்தீரு மாற்றையறி கிலமே. (க)

சிந்தியா தெத்தொழிலு மாற்றாத நீதித்
திறல்வேந்த ராட்சியினுற் சீர்த்திமிகப் படைத்த
இந்தியா வெனும்பரத கண்டமதைக் குறையின்
றிறைபுரிந்து முறைபுரிந்த வெம்மனையே நின்னை
முந்தியாம் பாரார்த குறைவருத்தமென்மேல் [ன்றாய்
மூண்டபெருந்துயர்ப்படுத்தி யீண்டெமைவிட்டக
பிந்தியா ருந்தனைப்போற் காக்கவல்லா ரெங்கும்
பெண்ணரசாய்மண்ணரசாய்ப்பேரெடுத்தமணியே.

மண்ணுலகைச் சீர்திருத்தி வளம்படுத்தி யின்ப
வாழ்வளித்த மாதரசா மணிவிளக்கே யிதுபோல்
விண்ணுலகைச்சீர்திருத்தவேகினையோநினது [ல்லோ
மேன்மையெமக்குணர்த்திடவேவிட்டகன்றாய்கொ
சண்ணுலக மிழந்ததுபோற் கலங்கவிடுத்தனையே
கருணைதனை யறநீத்துக் கன்மனங்கொண்டனையோ
தண்ணுலவு மதியகன்ற வானகம்போற் றரணி
சவிமழுங்கவருநிலையைச் சற்றுநினைந்திலையோ.()

அரியவுயிர்க் கிறுதிதருங் கொடுமைசெய்தாரிடத்தும்
அன்புவைத்த வுத்தமியே ஆதுலர்க்குத் தாயே
பெரியவருக் கோருறவே பிழைபொறுக்கு மு.கத்திற்
பேதைமையை யாதரித்த பெண்மணியே பேணுத்
தரியலரு மகங்களிக்குஞ் சாந்தகுண நிதியே
சாற்றுபுகழ்க் கதிர்நிறைந்த தண்ணியமா மதியே
தெரிவரிய நின்பெருமை யளந்துரைக்கப் புகுதல்
சிற்றெறும்பு கடல்பருகச் சேர்வதுபோ லாமால்.()

அற்புதமா மின்சாரத் தந்தியுநீ ராவி
யந்திரவூர் தித்தொடரு மாங்காங்கு மமைத்து
கற்பனையென் றிவைகாணார் கழறநெடுஞ் சேய்மைக்
கண்ணிருந்தாருடன்பேசக்கணப்பொழுதிலெளிதா
பொற்புடைய பலதேசங் கண்டுமனங் களிக்கப் [யப்
புரிந்ததனால் விளைந்தபயன் புகழவடங் குவதோ
விற்பனஞ்சே ரின்னபல நன்மைகளெண் ணிலவே
விக்டோரி யாவெனும்பேர் விளக்கியநா யகியே.()

கல்விவளம் பெருக்கியுயர் செல்வநெறி வகுத்துக்
கைத்தொழிலை விருத்திசெய்துகாடுகளைத்திருத்திப்
பல்விளைவு தரமுரம்பைப் பாங்குசெய்து குடிநீர்
பலவிடத்து மியந்திரத்தாற் பருகுவித்துச்சனங்கள்
செல்வழியைப் பண்படுத்திப் பொருட்காட்சிச் சாலை
சிறந்தவயித் தியசாலை முதலியபல் லறங்கள்
எல்லையற விளக்கியநீ யவையிருக்க மறைந்தாய்
எம்பிரான் விதித்தவிதி யாவர்கடப் பவரோ. (௬)

மின்னும விடிவந்து வீழ்ந்தபரி செனவே
மின்சாரத் தந்திவழி யுன்சாக்கா டறிந்தே
எங்காரு நினைக்காணார் மனந்திடுக்கிட் டேங்கி
இரங்குவா ராயினரே லெங்காரு நின்னை
மன்னார்வத் தொடுகாணப் பெற்றோர்நீ பெற்றோர்
மருவியவுற் றோரிவர்த மனநிலையா தென்பேம்
இன்னாரென் றாதபடி யெங்நாட்டார் தமக்கும்
இசைந்தநெறியரசியற்றி யிசைபடைத்ததிருவே()

செங்கதிரோ னத்தமியா ராச்சியமு முலவாச்
செல்வமொடு மாண்புடைய மக்களுநல் லுறவும்
சிங்கலிலா வாயுளொடு முடிவேந்தர் தமக்குச்
செப்பியநற்குணங்களொடுகற்புறுபெண்ணியல்பும்
பங்கமிலா தெய்திநின்ற சீமாட்டி நினக்குப்
பகருதற்கோர்குறையில்லை யாயினுஞ்சீர்படைத்த
கங்கையொடு காவிரிபா யெங்கள்வள நாட்டைச்
காணாத குறைகருதக் கவலுவதெம் முளமே. (௮)

அரசியலாம் பெரும்பார மிளம்பருவந் தொடங்கி
அம்மவறு பான்மூன்றாண் டானநெடுங் காலம்
பரசுபுகழ் மேலோங்கப் பரித்துவந்த சிரமம்
பராபரனு முதற்கடவுள் பரிகரிக்க நினைந்தே
திரைசெய்கடற் புவிவாழ்வை விலக்கியிளைப் பாறத்
திருவடிநீ ழலையளிக்கச் சிறந்தனையோ தாயே
கரிசறுநீ யின்னுமிந்தப் பரஞ்சுமக்க வெளியேங்
கருதுவது நன்றியறி கடமையெனப் படுமோ.(௯)

உன்மக்க ளாயிருந்த வெம்மையெலா நீபெற்
றுதவியசற் குணவானு மிளவரசு மான
மன்மக்க ளாக்கிவிட்டு நடந்தனையா தலினால் [யத்
மற்றனையாம்பிரிந்தமனத் துயர்ப்பெருநோயொழி
தன்மச்செங் கோன்மையெனு மருந்துதவி யன்னார்
தண்ணளிசெய்திடுவரெனச் சற்றுளந்தேறினமால்
நன்மைத்தா யாயினநீ யின்னுமொரு தாயை
நாடாத நலமளிக்க நாதனைவாழ்த் துதுமே. (௧0)

PUNDIT, S. SARAVANA PILLAI.

உ
சிவமயம்.

வைதிக சைவசித்தாந்த சண்டமாருதம்

ஸ்ரீலஸ்ரீ - சோமசுந்தர நாயகரவர்கள்

சிவபதப்பேறு.

தெய்வமா மறையு மாகமத் துறையுஞ்
செப்புநன் முடிபினை யெவர்க்கும்
ஐயமின் றுணர்த்த வம்பிகா பதியே
அவதரித் தனனெனப் புகழச்
சைவசித் தாந்த பானுவாய் விளங்கித்
தகைபெறு சோமசுந் தரப்பேர்
ஐயனே யெம்மைப் பிரிந்தனை யிஃதுன்
அருட்பெருங் குணத்தினுக் கழகோ. (௧)

புல்லிய சமயக் கோடையால் வாடிப்
பொலிவழி சைவமாம் பயிரைச்
சொல்லியன் மாரி பொழிந்துநன் களித்த
தூயதோர் கொண்டலே யறிஞர்
நல்லிய லுறவே சோமசுந் தரப்பேர்
நாயக மேயுனைப் பிரிந்துங்
கல்லியன் மனத்தே முயிர்தரித் திருந்தேங்
காதலார் தன்மை யிதாமே. (௨)

கரையறி வரிய கல்வியங் கடலைக்
    கதித்திடு மறிவெனும் வரையாற்
புரையற மதித்துச் சைவசித் தாந்தப்
    பொருளெனு மமிழ்தெடுத் தெவர்க்கும்
வரையறப் புவியில் வழங்கிய வண்மை
    வாய்ந்தநஞ் சோமசுந் தரப்பேர்
அரையனைப் பிரிந்து மருந்தமி ழுலகே
    ஆற்றினை யிருதிதீ கொல்லோ. (௩)

பண்டுறு புகழ்சேர் பாற்கர சேது
    பதியெனு மன்னர்கோன் பரிவால்
மண்டலம் பரவ வழங்கிய சிறப்பாம்
    வைதிக சைவசித் தாந்த
சண்டமா ருதப்பேர் தரித்தநந் துணையே
    தகைபெறப் பற்பல சமய
கண்டனஞ் செயுநின் வாய்மைகேட் டினியாங்
    களிப்பது கனவினும் வருமே. (௪)

கலியையா யிரத்தின் மேனிக ழிரண்டிற்
    கலந்த சார்வரிப்பெய ராண்டிற்
பொலிதரு கும்ப மதிவளர் பக்கம்
    புல்லிய சதுர்த்தி ரேவதியும்
வலியுறும் புகர்நாண் மாலையிற் பரமன்
    மலரடி நீழலை யடைந்தான்
மலிபுகழ்ச் சோம சுந்தரத் திருப்பேர்
    வாய்ந்த நாவலர் சிகாமணியே. (௫)

PUNDIT, S. SARAVANA PILLAI.

A TAMIL POEM ON THE IMPORTANCE

OF

DR. POPE'S TRANSLATION OF TIRUVACHAKAM.

திருவாசக

மொழிபெயர்ப்புச்சிறப்பு.

அறிவெனும்புருடற் கமைந்தபல்லுறுப்பிற்
செறிதருபன்னெறித் திறனவைதாமுந்
தன்கோணிறீஇப் பிறர்கோண்மறுத்துப்
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தனித்தனியுரைக்குந் தன்மைசான்றன ;
ஆயினுமவையொரோர் வாயிலைப்பற்றுபு
சமரசம்விடுத்துச் * சமரசநிகரச்
சொற்போர்புரிதரும் பெற்றிமேயினவே ;
அவ்வாறின்றி யெவ்வாற்றையுமுற
மெய்வகைதழீஇய சைவசித்தாந்தமே
சமயமுஞ்சமயா தீதமுமாகி
நிறைதருமறிவை நிகழ்த்துவதாகும் ;
அன்னநன்முடிபை நன்னயத்துதியின்
உருவாவிளங்குந் திருவாசகமெனுந்
தெய்வத்தமிழ்மறைச செய்யமெய்ப்பொருளைச்
செந்தமிழ்பயிலா மைந்தர்நன்குணரத்
தீங்கிலதாய ஆங்கிலமொழியிற்
பெயர்த்தினிதளித்துப் பேரிசைநிறுவினன் ;
அன்னபேரறிஞன் யாரொனிற்கூறுதும்:—
ஆங்கிலநாட்டுக் கணியெனவுதித்துப்
பாங்கொடுபலமொழி பளகறப்பயின்று
சிந்துவைநீந்தி யிந்தியாவெய்தி
அமிழ்தினுமினிய தமிழ்மொழியென்னும்
இமிழ்திரைப்பரவை யினிதினுராய்ந்தே
ஐவகையிலக்கணங் கைவரவிளக்கியும்
நாலடிமுப்பா லேலமொழிபெயர்த்தும்
புலனெறிவழங்கி னியல்பலதெரித்தும்
அருந்தமிழணங்கைத் திருந்தியசெவிலித்
தாயெனவளர்க்கு நேயமிக்குடையோன்—
மூவகைமுதிர்ச்சியு மேவுறப்படைத்தோன்—
கிறிஸ்தவசமயக் குருத்துவசீலன்—
பாப்பரசேந்தும் பார்மிசை ஜீ. யூ.
போப்பெனுநாமம் புனைந்தநாவலனே.

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* சமர் + அசம் = சமர் புரியும் ஆடு.

மாப்புக்குவாழுந் திருவாதவூரர் மணிவசனக்
கோப்புக்கிசைய மொழிபெயர்ப்பாகக் குலவுறுநூல்
யாப்புக்குறையறவாங்கிலத்தீந்தவருந்தவனும்
போப்புக்குச்செய்புங்கைம்மாறெதுவோவிப்புவியிடத்தே.

PUNDIT, S. SARAVANA PILLAI.

TAYUMÂNAVAR.

THE WAY TO BEATITUDE.

Unlike the hymns of Devaram and other adoratory verses, the poems of Tayumanavar, though eulogistic in form are really didactic in nature. It is said 'தாயுமானவர் தோத்தரத்தால் சாத்திரஞ்சாற்றினர்.' To the student of the Saiva philosophy as well as to the so called Vedantists, his poems are an admiration. His chief aim in his works was to bring out the real reconciliation between the apparently conflicting philosophies of Siddhanta and Vedanta. Among his poems, true aspirants after godhead can find much practical wisdom from the few noted below:

சாட்டையிற் பம்பர சாலம் போலெலாம்
ஆட்டுவானிறையென வறிந்துநெஞ்சமே
நாட்டமொன்றற அருட்செயலினிற்றியேன்
வீட்டறந்துறவற மிரண்டுமேன்மையே.

Oh heart! understand that it is the Supreme Being, like the rope which sets a humming top in motion, brings about the actions which mortals ascribe to their own agency; simply stand in the way of the divine grace without any cravings of your own; then will you find that domestic life and ascetic life are all the same to you.

The true wisdom of a real sage, no doubt, consists in bringing to personal experience that *every thing transpires by divine grace and man is no prime agent in any action but a mere tool in the hands of the great* PRIMUM MOBILE, *The Almighty.** Tayumanavar also shews a way to come by this real wisdom which is the only real everlasting solace to mortals; he says,—

தனையென்று மறந்திருப்ப அருள்வடி
வானதுதான், தட்டியெழுந்திருக்கும்!
இன்பந்தன்மயமே யதுவாம்! பினை
யொன்றுமிலை! இந்த இன்பமெனும்
நிலையம்பெற்றாரே பெற்றார்.

Put down the ego, and divine grace springs up patting you with encouragement: it is this bursting of grace in you that is the *somum bonum* of life; there is no other road to bliss; it is those that have come up to this stage that can be fitly called 'the attainers of real bliss.'

How difficult it is for mortals to bring to unswerving personal experience this short-cut to beatitude is pathetically described by Tayumanavar who records his personal inability 'to stand always in the way of grace.'

சிவன்செயலாலேயாதும் வருமெனத் தேறேன்நாளும்
அவந்தருநினைவையெல்லாம் அகற்றிலேனாசைவெள்ளம்
கவர்ந்துகொண்டிழுப்பவந்த கட்டிலே யகப்பட்டையோ
பவந்தனை மீட்டியீட்டிப்பதைக்கின்றேன்பாவியேனே.

I don't fully understand *i.e.* bring to personal experience, that every event is the act of God (everything transpires by divine grace); I could not dispell away the thoughts tending to my woe; the flood of desire drags me and I am entangled in it and the effect is that I begin to accumulate more and more of sinful deeds (which would launch me into the expansing ocean of ceaseless births); I shudder to think of my folly.

Elsewhere he records that at times he is fully conscious of the grace which guides his actions, which again vanishes by the play of delusions due to Karma (மாயை):—

என்செயலன்று; யாவுநின்செயலென்
றெண்ணுவேனெவ்வொருகாலம்;
புன்செயன்மாயை மயக்கவென்செயலாப்
பொருந்துவேனஃதொருகாலம்.

No doubt the Saint Tayumanavar strove with all earnestness after the ideal which he well understood, and he should have certainly attained eternal bliss.

It may be borne in mind that all miracles which are considered by shallow scientists to be impossible as being supernatural, are due to grace about whose transcendental laws modern science knows very little.

Among the four apostles of the Saiva faith, Manickavachakar, Appar, Tirugnânasambandhar and Sundarar, it is Tirugnânasambandhar alone that stood *unswervingly* always by the divine grace. Never did the ego even unconsciously take the upper hand in him. His actions therefore were all of a divine nature and it is no wonder that so many dazzling miracles, such as bringing to flesh and blood with life the burnt remains of a virgin girl, putting in the blazing fire a palm leaf containing his hymns without bringing destruction to it, bringing to life the corpse of a man for the sake of a virgin in desolation, were performed by Tirugnânasambhandar. In the case of Appar and Sundarar, every Saiva student is aware of occasional frustrations in their requests at the hands of Siva as they were not entirely free from the play of *karma* which occasionally brought them within its mischievous influence.

Ye mortals, awake the grace in you by putting down the ego and easy is, then, the track to everlasting bliss.

S. A. TIRUMALAIKOLUNDU PILLAI.

* Compare ஆட்டுவித்தால் யாரொருவர் ஆடாதாரே. Appar's Devaram

THE DAKSHINAMURTI STOTRA OF SANKARACHARYA.

विश्वं दर्पणदृश्यमाननगरीतुल्यं निजान्तर्गतम्
पश्यन्नात्मनि मायया बहिरिवोद्भूतं यथा निद्रया ।
यस्साक्षात्कुरुते प्रबोधसमये स्वात्मानमेवाद्वयम्
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

Who sees, by soul's illusion, as in dream,
All things without him, though within they gleam,
Like towns in mirrors; but, his own pure soul,
Who at the awakening meets, secondless, whole:
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

2

बीजस्यान्तरिवाङ्कुरो जगदिदं प्राङ्निर्विकल्पं पुनः
मायाकल्पितदेशकालकलनावैचित्र्यचित्रीकृतम् ।
मायावीव विजृम्भयत्यपि महायोगीव यस्स्वेच्छया
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

Who, as by magic or by occult power,
This world that formless, changeless, was of yore,
Like plant in seed, but picturesque made, by space
And time, illusion's work, by his will displays:
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

3

यस्यैव स्फुरणं सदात्मकमसत्कल्पार्थगं भासते
साक्षात्तत्त्वमसीति वेदवचसा यो बोधयत्याश्रितान् ।
यत्साक्षात्करणाद्भवेन्न पुनरावृत्तिर्भवाम्भोनिधौ
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

In things almost unreal, whose radiance shines,
The one real life; to pupils who explains
The Vedic "That thou art"; and, knowing whom,
One dreads no more the ocean of birth and doom:
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

4

नानाच्छिद्रघटोदरस्थितमहादीपप्रभाभास्वरम्
ज्ञानं यस्य तु चक्षुरादिकरणद्वारा बहिःस्पन्दते ।
जानामीति तमेव भान्तमनुभात्येतत्समस्तं जगत्
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

As, through a vase of many holes, the light
That burns within, through senses such as sight,
Whose consciousness goes forth; and all below
That shine, reflect but whose self-conscious glow:
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

5

देहं प्राणमपीन्द्रियाण्यपि चलां बुद्धिं च शून्यं विदुः
स्त्रीबालान्धजडोपमास्त्वहमिति भ्रान्ता भृशंवादिनः ।
मायाशक्तिविलासकल्पितमहाव्यामोहसंहारिणे
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

Like women, children, idiots, or the blind,
Fools argue long, and think, "I'm body, mind
Erratic, senses, vacuum, breath,"—what else!
But who illusion's darkest gloom dispels:
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

6

राहुग्रस्तदिवाकरेन्दुसदृशो मायासमाच्छादनात्
सन्मात्रः करणोपसंहरणतो योऽभूत्सुषुप्तः पुमान् ।
प्रागस्वाप्समिति प्रबोधसमये यः प्रत्यभिज्ञायते
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

With senses closed, beneath illusion's veil,
Like sun or moon eclipsed, who sleeps awhile,
Existence pure; and who could, waking, say,
"'T was none but I that till now slept away:"
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

7

बाल्यादिष्वपि जाग्रदादिषु तथा सर्वास्ववस्थास्वपि
व्यावृत्तास्वनुवर्तमानमहमित्यन्तःस्फुरन्तं सदा ।
स्वात्मानं प्रकटीकरोति भजतां यो मुद्रया भद्रया
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

In childhood, youth, or age, in waking, dream,
Or sleep, who shines the same, the "I" supreme,
Through different states; who, by the mystic sign,
Reveals to votaries his Self divine:
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

8

विश्वं पश्यति कार्यकारणतया स्वस्वामिसम्बन्धतः
शिष्याचार्यतया तथैव पितृपुत्राद्यात्मना भेदतः ।

स्वप्ने जाग्रति वा य एष पुरुषो मायापरिभ्रामितः
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

Lost in illusion, dreaming or awake,
Who does, of all this world, distinction make,
As cause and effect, owner and his own,
As teacher and the taught, as sire and son :
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

9

भूरम्भांस्यनलोऽनिलोऽम्बरमहर्नाथो हिमांशुः पुमान्
इत्याभाति चराचरात्मकमिदं यस्यैव मूर्त्यष्टकम् ।
नान्यत्किञ्चन विद्यते विमृशतां यस्मात्परस्माद्विभोः
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥

Whose eightfold form, earth, water, fire and air,
And ether, sun and moon and soul, this fair
Living and lifeless universe makes ; than whose
Form infinite, naught else the seer views :
Be this bow to that Teacher incarnate,
The Lord that faces south, effulgent, great.

S. VENKATARAMANAN.

THE ADMIXTURE OF ARYAN WITH TAMILIAN.

(*Continued from p. 161.*)

From a historical point of view, we have seen first how the Aryan immigrants, within the Panjab, amalgamated with the Tamilians, and secondly, how these heterogenous component elements moved in a united national body eastward and mingled with the Tamilians or Bharatans of the Gangetic valley. Now, quitting this historical ground, let us turn to the fields of religion and language. Of course, the past history of a people or a nation is to be sought for, and reconstructed only from, the original researches made in the vast fields of their religion and language which are the reliable sources of information on a matter of this kind.

We have seen in the previous part that in their second period of immigration the amalgamated Aryans became converts to the Tamilian Rationalism; but their conversion or change of belief was not one of a sudden nature, but was brought about gradually consonant with the then existing circumstances. Though this change of belief was accomplished only slowly yet it went on steadily. For, although the religious aspects of the Tamilian rationalistic mind and those of the Aryan imaginative mind were different one from another, we see that the former already found a place in the old Vedic hymns from the very beginning of the Aryan settlement in the Punjab. Among the oldest deities of the Rig-Veda, *Varuna* and *Mitra*, 'the night,' and 'the day' or 'the dark sky' and 'bright sky' were prominent; and these were also worshipped by the ancestors of the Aryans while in their native land. To the primitive Aryans, naturally the most prominent object of worship was the sky and consistently with the various aspects assumed by the sky, various deities were conceived and worshipped. But on their arrival in India, struck with the reasonableness of the monotheism of the Tamilians, they adopted the idea themselves and introduced a new and powerful deity called 'Indra', whom they made the king of their gods. The name of Indra is, we believe, a phonetic change of the Tamilian word *Irrai* (இறை) 'lord' [compare the phonetic change of the words அ (*a*) "that", and இ (*i*) "this", into அந்த (anda) and இந்த (*inda*) respectively.] Now as *Irrai* or *Indra* means 'king' or 'lord,' so the junior *Indra* came to be the king of the Vedic deities.

It seems also probable that the Aryans adopted the worship of Surya, the Sun- god, from their united brethren we meant he Tamilians or Bharatans of the Panjab. The authors of the Gayatri, the sacred morning prayer, addressed to Surya, were the Visvamitras, 'the sons of Bharata' or as they were otherwise named 'the Best of Bharatas.' In Multan, we know, there was a great temple dedicated to the Sun-god from very early times, till the reign of Aurangazeb, by whose order the golden statue was destroyed and the gold added to his treasury. Multan is a contraction of Mallasthanam, 'the abode of the Mallas'; and the Mallas were as we have noted elsewhere, a distinguished nation in western India, a branch of the Bharatan or Tamilian family occupying all the countries between Multan, Marva and Malwa, including the present Rajaputana, which

were once called the Malla-Bhumi.* Balla† is a different pronunciation of the word Malla and is applied to a tribe of the same family residing in Sourashtra, whose capital was the celebrated Ballabipura and whose deity is the Sun. Leut Col. Tod in his travels in Western India, thus remarks: "The Balla pays adoration exclusively to the Sun and it is only in Sourashtra that temples of this orb abound."

Among the Tamilians the worship of Surya, has been as prevalent as that of Siva from time immemorial. We might even say that Surya was the first object of worship to the ancient Tamilians before the birth of their philosophy. The most celebrated of all the oldest cities in the land of Elam or Akkad—the original home of the Tamilians, was Cadmira, which was renowned for its magnificent temple, dedicated to the Sun god named Babel, lit, 'the gate of God; hence this ancient city Cadmira received the new name of Babel and the country Elam of Babylonia from the name of that temple. The Western scholars suppose that the name Cadmira was of Turanian origin and Babel of Semitic; and that the latter conveyed the same meaning as the former. But we beg leave to remark that, though the European savants are right in suppoing the meaning of the two words to be the same, the manner of their deriving the words is mistaken. We believe that both the words Cadmira and Bebel are of Tamilian origin. Metathesis is of frequent occurence in the Tamilian tongues. Cadmira is a metathesis of Cadirama, or Cadirava (கதிரவம்), meaning the city of the sun, from the Tamilian word *cadirâvan* 'the sun.' And Babel is we think, a contraction of *Bây-pagal* and a metathesis of *Pagal-bay*'. Bây (Canerese) = Vây (Tamil) means 'way' or 'gate,' and Pagal, 'the sun'; thus *Bay-pagal*, "the gate of Sun-god," (the metathesis of Pagal-bây) is contracted into Babel [cp. the Metathesis of *Kadai-(k)kan* and Kan-kadai "a glance"].

The religious schism was, we believe, the cause of separating the ancient Tamilians into two different nations. Among the Tamilians who separated, on their way from their native land, the Southerns were mostly the worshipers of Siva and the Northerens of of Surya, till the holy sage Agastya from the South, went to the North and established Saivaism in the the city of Kâsi or Vârânâsi (properly Baranasi*). As in Europe so in India religion and civilization spread from the South to the North, in times of yore. Hence in the northern branch of the Tamilian family, those who lived in the countries on the Southern banks of the Granges, *i.e.*, the Kasi, the Madhura, the Panchala, the Kuru etc., became votaries of Siva, while those on the other side of the river retained their old belief. These latter who worshipped Sûrya were called the *Surya* family or *Solar* race; while the former who worshipped Siva, the Chandra family or Lunar race. Thus the bright crescent that adorns Siva's head, as a crown, represents the Tamilian race, and the purpose of his wearing it on his head seems to show the great care he has for his people. Though the Tamilians of Northern India, were divided into two families as the Solar and Lunar (independently of the main division, namely, Eastern and Western Bharatas), yet the legends of the later Puranas, not forgetful of their collateral relation, trace out their origin, to one parentage and name them as the descendants of Manu, "*the Dravidian* (Tamilian) *Prajapati.*" The Lunar family has, from of old, been more prominent than the Solar. Except the religious differences above referred to, the Lunar and Solar families, were always on the best of terms and had intermarriages.

Now to turn to the subject. Although the ancient Tamilians, as noted above, differed widely in their systems of belief, yet they were one and [all monotheists; while the early Aryans were polytheists. The Aryans of the Punjab, being, as we have already seen

* The Mallas were a brave nation; we hear of them in the Maha-Bharata and other similar ancient works as fighting men and fearless soldiers. A tribe of them, as is well known, attacked Alexander the Great, along the valley of the Indus, not far from Multan and as a result of which the great conqueror was severely wounded and confined to bed. Thus the great man preferred to receive the crown of eternal life at the hands of the Mallas of the ancient India, and was the means of conferring undying fame on this warrior-race. Another branch of them, the Eastern Mallas attract our attention chiefly from the fact that Buddha the great reformer preferred to die among them in Kusinagar and from the fact that one of his last acts was to appoint the Malla Subhatra as an Arhat.

† About Ballas, read Leut. Col. Tod's "Travels in Western India," London, 1839., p p. 147-149. and his Annals of Rajastan, Vol I, p p. 113, 216-219.

* Dr. Oppert says:—"I am of oppinion that Bârânasi owes its name to the Bârs or Bhârs. I assign likewise the name of Behar or Bhâr to the same origin especially as the Bhars were once the rulers of this district, and as the usual derivation from Vihara, a Buddhist temple seems to me very problematic, the more so as Behar was not the only district in India which was covered with such religious buildings......It might perhaps be advisable to discontinue deriving the names of Indian localities from Sanskrit words, as has been usually done hitherto, unless where such derivations are well supported" (The Original Inhabitants of India pp. 41-42.)

influenced by the Tamilian monotheism, introduced a new god, *Indra*, for themselves; but when they saw that this new and powerful, but junior, Indra, whom they crowned as the head of their gods, was not enough to answer to the Tamilian idea of the Self-existence of one eternal and omnipotent Power, which pervades all visible and invisible matter, they invented another deity, to convey the said Tamilian idea of God. Even this new introduction is, in the Vedic-hymns, a very complicated idea, not fully developed. This Omnipotent Power (Sakti) was called by the Aryans *Aditi* which means 'undivided', 'unlimited,' 'eternal.' The Vedic deities, Indra, Varuna, Mitra, Sûrya etc., were called the sons of this eternal Mother the unlimited Power, and were named Âdityas. The word Aditi has no equivalent term among the other ancient Aryan nations, and it has been coined in India and which also clearly explains the idea of the Tamil word for God (கடவுள்) which is explained elsewhere. Nevertheless we may point out here that the conception of God as a mother, and the mode of addressing God, as *He*, *She* or *It* are peculiarly 'Tamilian,' not met with in other ancient religions. (See the 'Light of Truth,' Vol. II. pp. 253 - 254).

There are many instances of these kinds of new introduction in the oldest Vedic accounts, as a result of the amalgamation of the two races. But we need not dwell longer on this subject. For European savants have written several great works upon the very subject, so much so that little is left to be desired. We would only caution the readers to be careful not to take for granted whatever is found in these foreign writers without criticism as there are many passages in their works which certainly require amendment and correction. But the time is now come. Happily the Western savants have now begun to unlearn that such ideas as, the god-head in the unity of the Divine Power, with its three fold functions of Creation, Preservation and Destruction, the doctrines of Transmigration, of Janma and Karma etc. were quite foreign to the Aryan mind and were clearly borrowed from another source. We cannot but concur in this rightly drawn inference, our chief reason being, as we have already shown, that the Sutlej once crossed, the Aryans cast off their primitive religion and civilization and adopted that of the ancient inhabitants of the land, as they mixed with them. So, it is not at all surprising to find that the religious ideas which they now entertain are quite without a trace in the ancient religions of other Aryan nations.

The early Aryan immigrants of India were only capable of conceiving as their religion, "the milking of gods," for material advantages; and the knowledge of an all-embracing supraconscious Brahman or of an Atman, 'bent upon into it,' is not consistent or compatible with their system of ceremonials. Again, in the first period of their immigration, there is no trace of the doctrine of metempsychosis. However, in the next period—when the Aryans became connected with the Tamilians of the Gangetic valley, this doctrine of rebirth, for the first time, begins to be stated in the Brahmanas and is developed in the Upanishads. We quote here, Professor A. A. Macdonell's remarks on the subject; says he: "As the doctrine of Transmigration is entirely absent from the Vedas and the early Brahmanas, it seems probable that the Indian Aryans borrowed the idea in a rudimentary form from the aborigines; but they certainly deserve the credit of having elaborated out of this rudimentary idea, the theory of an unbroken chain of existences intimately connected with the moral principle of requital."

We call the attention of our readers here to the fact that the theory, which held the pre-Aryan settlers—the proudest possessors of the Bharata land, as aborigines, has already been exploded by the scientific study of history. But this statement by Prof. Macdonell contains a most important fact. For, if, as the Professor says, it is true, that the Aryans were much indebted to the pre-Aryans of the soil for this theory of rebirth and if, as we have demonstrated previously, pre-Aryans can mean no other than the Tamilians who had become already a great people, then we must say that the doctrine of metempsychosis was not, as the Professor thinks, merely in its infancy, but in a well developed and greatly improved condition even before the Aryans comprehended it. For, when the Aryans first become acquainted with this philosophic idea which was new to them, these neophytes were unscrupulously forced, by its reasonableness, to accept the cult and readily became converts to the philosophic religion—the Tamilian Rationalism, which was the product of the intellect of one of the world's most ancient and civilized nations, related to the ancient Akkadians of Chaldea.

PANDIT, D. SAVARIROYAN.

(*To be Continued*).

A SHORT SKETCH OF TAMIL LITERATURE.

(*Continued from page* 201.)

CHAPTER XIV.

THE TEN CLASSICAL SONGS.

பத்துப்பாட்டு.

Before advancing to sketch the history of the closing period of the Madura College, a short review of the three important compilations of the Board seems necessary.

The three compilations are 'The Ten Classical Songs' பத்துப்பாட்டு, 'The Eight Compilations' எட்டுத்தொகை and 'The Eighteen Didactic Works' பதினெண்கீழ்க்கணக்கு. These works form as it were the cream from the milky ocean of the Tamil literature of the academic times. In these compilations we have the mirror which reflects the ancient civilization of the Tamil race. They are therefore of inestimable value to the Tamil antiquary.

To proceed to 'The Ten Classical Songs.' These are all highly-finished short poems and may, therefore, be styled as 'The Ten Tamil Idylls' as Mr. Sundaram Pillai has done. These are :

- I. Tirumurugâttruppadi திருமுருகாற்றுப்படை by Nakkîrar dedicated to the Tamil War God, Muruga ;
- II. Porunarattruppadai பொருநராற்றுப்படை by Mudattamakkanniyâr dedicated to Karikâla Chola ;
- III. Sirupânâttruppadai சிறுபாணாற்றுப்படை by Nattattanar dedicated to Nalliakkôdan a valourous chief of the Sangam times ;
- IV. Perumpanattruppadai பெரும்பாணாற்றுப்படை by Kadiyalûr Rudran-Kannanâr dedicated to Tondaiman Ilantirayen, King of Kanchi ;
- V. Mullaippâttu முல்லைப்பாட்டு an erotic poem on the Patience of the Wife in Separation by Nappûthanâr ;
- VI. Maduraikkânchi மதுரைக்காஞ்சி by Mangudi Marudanar dedicated to Nedunchelian, the Victor at Talayâlankânam ;
- VII. Nedunalvâdai நெடுநல்வாடை an erotic poem, on the Pining of the Disconsolate Queen, by Nakkîrar dedicated to Nedunchelian, the Victor at Talayâlankânam ;
- VIII. Kurinchippâttu குறிஞ்சிப்பாட்டு an amatory song on Lovely Union by Kapilar dedicated to Piragattan an Aryan monarch ;
- IX. Pattinappâlai பட்டினப்பாலை a love poem on Separation by Kadiyalûr Rudran Kannanâr dedicated to Karikala Chola ; and
- X. Malaipadukadâm மலைபடுகடாம் by Kousikanâr dedicated to Nannan.

To modern Tamil scholars these are indeed very hard nuts to crack ; these famous works are written in strict accordance with the rules laid down in Tolgappyam, as the erudite commentator of these classics very wisely holds. Each of these poems is one long sentence of more or less loose syntax. The peculiar elasticity of the Tamil idiom enables the writer to make a free run with his quick meandering thought amidst all its digressions. The difficulty of the reader lies in tracing the course of the main thought. The student of Tamil literature is much indebted to Nacchinarkkiniyar who has softened his path. A similar difficulty is experienced in studying the four introductory ahavals in Tiruvâchakam.

All these Ten Classical Songs seem to have been composed in the first century A. D. Of these பொருநராற்றுப்படை and பட்டினப்பாலை, dedicated to Karikala Chola, and பெரும்பாணாற்றுப்படை, dedicated to இளந்திரையன் of Kanchi, are the oldest and they may all be placed about the middle of the first century, say about the year 60 A. D. These poems are decidedly older than Kural as Karikala Chola preceded Ugrapperavaludi the last of the Pandyan sovereigns who conducted the Madura College. The time of composition of Kural may be placed about 80 A. D. திருமுருகாற்றுப்படை that fronts the list of the Ten Classic Songs is also a little older than Kural as we shall see further on, and may be placed about 70 A. D. குறிஞ்சிப்பாட்டு and முல்லைப்பாட்டு may be also placed about the same date. நெடுநல்வாடை and மதுரைக்காஞ்சி, dedicated to the Pandya நெடுஞ்செழியன், the celebrated victor at தலையாலங்கானம், are later than Kural, as the famous Pandya, whose exploits the poems dwell upon, was a successor of Ugrapperuvaludi, in whose time Kural was composed. Of these two, நெடுநல்வாடை is indeed older, for it describes the victory soon after it was gained, while மதுரைக்காஞ்சி was a little leisurely composed by மாங்குடிமருதனார் to teach the path to eternal bliss to the king in the zenith of his

renown. நெடுநல்வாடை may be placed about 85 A.D. and மதுரைக்காஞ்சி a little later, say about 87 A.D. சிறுபாணாற்றுப்படை and மலைபடுகடாம் are dedicated to chiefs who flourished after the demise of the கடையெழுவள்ளல் and as such may be placed at the latter end of the first century about 90 A. D.

I
'TIRUMURUGATTRUPPADAI.'

'THE PANEGYRIC IDYLL ON MURUGA.'

(About 70 A. D.)

This religious poem is the first of the 'Ten Classical Songs'; it is also found in 'The Eleventh Book of the Saiva Bible' compiled at a much later period by Nambi A'ndar Nambi, the Tamil Vyasa. The author of this richly wrought-out poem is Nakkirar who is generally considered to be the President of the Tamil Academy about its closing age. The circumstances under which this work was composed will be given later on in connection with Nakkirar. An ஆற்றுப்படை which is always a panegyric poem literally signifies 'putting one in the path (to a munificent lord).' Its full import is as follows: 'a poet who is richly recompensed by a lord, on his way home, meets another poet or minstrel who is bent upon going to the same lord for receiving bounties at his hands; the previously-well-rewarded poet describes in glowing terms the lord's generosity and dictates to the wayfaring poet the path which leads to the patron and the manner in which he should conduct himself. Herein (in திருமுருகாற்றுப்படை) Nakkirar who got the full blessings at the hands of Murugar (the Son of Siva) describes to other poets who wish to receive கந்தழி (salvation) at the hands of Subramanya, the splendour with which He resides in his six favourite places, namely, திருப்பரங்குன்றம் (near Madura), திருச்சீரலைவாய் (Trichendore a famous Subramanya shrine in the Tinnevelly District), திருவாவினன்குடி (probably பழனி another very famous shrine of Muruga), திருவேரகம் (a place in Malainâdu), குன்றுதோராடல் and பழமுதிர்சோலை (திருமாலிருஞ்சோலைமலை or அழகர் கோயில் in the Madura District).

The style of the poem is in perfectly chaste Tamil diction; the diction is antique and dignified, and, therefore, in its very nature, very abstruse to the average student of Tamil. Observations of nature abound, in this as well as in all the other classical works. The special importance of this poem rests on the really correct picture it gives about the religion of the Dravidians or rather the Tamil race about nineteen centuries ago. Mr. Sundaram Pillai's review of the work in one of the early numbers of the Christian College Magazine may profitably be referred to.

The ruddy complexion of Muruga seated on the green peacock is compared to the Rising Sun on the blue ocean; the extinction of the ignorance of the mortals at the sight of Muruga is compared to the disappearance ef the darkness by the sun's rays. Muruga's victory over Sûrabadma the king of Rakshasas is described with a masterly hand.

The effulgence of the six faces with their various functions and the respective actions of the corresponding twelve hands are, then, very majestically dealt with.

The penance of sages is, then, very graphically described and Muruga seems to be described as a higher deity than Vishnu, Siva, Indra and Brahma.

A very true picture of the Brahmins of the classic age is given. The Brahmin should be born of a father and a mother sprung of totally different *Gotras* of unblemished reputation such as Kasipa etc. He should observe bachelorship (பிரமச்சரியம்) for forty-eight years in strict accordance with the Vedas; he should rear the three kinds of fires; he is twice born, the first birth being his natural birth and the second the one he assumes during the holy-thread ceremony (உபநயனம்); he should wear a holy thread புணூல் of nine strings; when worshipping Muruga he should be in wet attire dripping water; his raised hands should rest on his head, and his mouth should devoutly mutter gently the six mystic syllables of Muruga's name (குமாராயநம).

Then is described the manner in which the rustics worship the War God in the mountain regions.

A description of the bloody sacrifices offered by the people of villages and the rude nature of their worship of Subramanya are also given; but the author, in this connection, takes care to preserve the dignity of his favourite God for he observes that God Subramanya condescends to accept the obeisance of mortals to Him, in whatever form it may be given (வேண்டுநர் வேண்டியாங்கெய்தினர் வழிபட வாண்டாண்டுறைதலு மறிந்தவாறே).

Thus the Tamil War God, Muruga, has become more than ninenteen centuries ago the common object of worship to the Aryans and the Tamils.

The poem clearly shows the readiness with which the Aryas incorporated the traditions nnd religious beliefs of the Tamils. Muruga, the Tamil God of War, was the son of the Terrible கொற்றவை (the Victorious Matron); He was also reckoned as the Child of காடுகிழாள் (mentioned as பழையோள்=the most ancient lady); these seem to be the Tamil traditions. Kottravai and Kâdukilal were incorporated into the Aryan mythology as the Goddess Uma and Kottravai's son, Muruga, was obsorbed into the system as Subramanya, the Son of Uma. To enter deeper into the question seems at present very difficult; the fusion of the Aryan and the Tamil customs dates almost from a prehistoric age for it took place earlier than the date at which Tolgappyam was written. In that, the most ancient Tamil book extant, Muruga is described as சேயோன் (=the son), that is, as the Son of Siva and His favourite places of resort are the mountain regions. Refer, for instance, to the line 'சேயோன்மேயமைவரையுலகமும்' in the sutra where the earth is separated into four regions.

The early customs dealt with in the work are the following:

Kurinchi was the favourite song on Muruga;
Sacrifices of sheep were offered;
Hypnotic dances were in vogue.

This work from the pen of Nakkirar is considered to be of vital importance to the Saivas who sing it fervently in times of distress.

Some lines from the poem are subjoined to serve as specimen:

உலகமுவப்ப வலனேர்பு திரிதரு
பலர்புகழ் ஞாயிறு கடற்கண்டா அங்
கோவற விமைக்குஞ் சேண்விளங் கவிரொளி
யுறுநர்த்தேய்த்த செல்லுறழ் தடக்கை
மறுவில்கற்பின் வாணுதல் கணவன்
கார்கோண் முகந்த கமஞ்சூன் மாமழை
வாள்போழ் விசும்பில் வள்ளுறை சிதறித்
தலைப்பெய றலைஇய தண்ணறுங்கானத்
திருள்படப் பொதுளிய பராரைமரா அத்
தருள்பூந்தண்டார் புரளுமார்பினன்.

(Here the effulgent form of Muruga, His victorious hand, His companionship with தெய்வயானை and His bosom are described).

II
PORUNARA'TTRUPPADAI.

(A Poem in Praise of Karikala's Bounty.)

Composed about 60 A. D.

This poem was composed by Mudattamakkanniyâr முடத்தாமக்கண்ணியார் in praise of Karikala Chola of whom some accout has already been given. This poem as well as the previous one and three other poems of the பத்துப்பாட்டு are '*attruppadais*.' A *porunan* is a war minstrel; as the poem is in praise of Karikala, the title of the poem signifies 'putting a minstrel on his path to Karikala for getting recompense at his hands.'

This fine poem describes the truly benevolent nature of Karikala, his military glory especially his victory at வெண்ணில் over the forces of the Pandya and the Chera, and the fertility of the lands irrigated by the river Kauveri. There is also a reference to the peculiar course he adopted when he delivered judgment in a dispute between two old men who thought the king to be too young to sit in judgment over them. It is believed that Karikala to outwit his clients appeared as an old man when judging their case. The same fact is also referred to in a stanza in பழமொழி. Some points of interest are noted from the poem:

The soft soles of maidens' feet are compared to the tongue of the dog which gasps for breath after a weary run.

The poverty of the poet is indicated by his dress rendered wet with perspiration wherein the lice along with its tiny eggs dwell in plenty penetrating into the gaps near the stitches.

Clothes of very fine texture with beautiful embroidery were manufactured in the Tamil land.

It was usual for a lord who rewards the poet who has sung on him, to follow him to a distance of seven steps when the poet returns recompensed by him.

The line 'பால்புரைபுரவி நால் குடன் பூட்டி' is philogically important. நால்கு does not occur in modern Tamil but we have in its stead நான்கு. But the word நால்கு occurs in modern Telugu; thus this word affords a clue to the fact that the Tamil language is the mother language of the other Dravidian languages, as several of the modern terms in Telugu Malayalam and Kanarese though not existent in modern Tamil may be traced from Tamil words found in the ancient Tamil classics.

A few lines from the poem are subjoined to serve as specimen:

ஒருநாள்

அவிழ்ப்பதங் கொள்கென் றிரப்ப முகிழ்த்தகை
முரவைபோகிய முரியா வரிசி
விரலென நிமிர்ந்த நிரலமை புழுக்கல்
பால்வறைக் கருனை காடியின் மிதப்ப

வயின்றகாலைப் பயின்றினி திருந்து
சொல்லை யுழுகொழு வேய்ப்பப் பல்லே
யெல்லையு மிரவு மூன்றின்று மழுங்கி
யுயிர்ப்பிடம் பெருதூண் முனிந்தொருநாட்
செயிர்த்தெழு தெவ்வர் திறைதுறை போகிய
செல்வ! சேறுமெந்தொல்பதிப் பெயர்ந்தென
மெல்லெனக் கிளந்தனமாக வல்லே
யகறிரோவெம் மாயம் விட்டெனச்
சிரறியவன்போற் செயிர்த்த நோக்கமொடு
துடியடியன்ன தூங்குநடைக் குழவியொடு
பிடிபுணர்வேழம் பெட்டவை கொள்கெனத்
தன்னறியளவையிற் றரத்தரயானும்
என்னறி யளவையின் முகந்துகொண்டு
இன்மை தீர வந்தனன்.

The classic age was characterised by a sad feature; people were addicted to drink, gluttony and flesh-eating; there seemed to have been no sumptuous dinner without these vices. Vegetarianism was in fact a later growth. No doubt there should have been honorable exceptions among the Saivas, the Brahmins, and the Jains in those days.

III
SIRUPANATTRUPPADAI.

(A POEM GLORIFYING NALLIAKKÔDAN'S GENEROSITY)

Composed about 90 A. D.

The author of this exquisite peom is நத்தத்தனுர், one of the Professors of the Madura Academy. This *Attruppadai* is dedicated to Nalliakkôdan a powerful war-chieftain and benefactor of Tamil bards. A *pânan* is a string-musician; thus the title of the poem signifies that a fully-rewarded poet returning from Nalliakkôdan directs a string-musician to the lord to receive a similar recompense. The epithat சிறு (short) is put in, to distinguish the poem from another of its kind which is more elaborate and dedicated to the king of Kanchi.

The poet evidently had the greatest admiration for Nalliakkôdan the prince of ஏறுமாநாடு, for he is praised at the expense of the Three Tamil Kings. After the times of 'The Seven Lords of Munificence,' who were all brought to an untimely grave by the envy of the Tamil monarchs, 'The Yoke of Charity' borne by the seven together, was singly borne by Nalliakkôdan. He was sprung of an ancient dynasty named ஓவியர் who formerly lived in Ceylon. His metropolis was Mûthur மூதூர்; the other important cities in his dominions were எயிற்பட்டினம், வேலூர் and ஆமூர் which are all described as fertile cities meeting the requirements of the needy. The greatness of Nalliakkôdan is depicted in a highly fascinating way; all the true qualities of real greatness were found in him, gratitude, avoidance of low society, facial glee, goodnes of heart, grace towards enemies who craved his pardon, and freedom from harbouring any kind of hatred; these were his moral virtues. Dashing courageously into fearful odds, helping an army in distress, resolutely carrying out in war his own will amidst the acclamations of heroes: these were his military virtues. Among other amiable qualities, were, his towering wisdom in the company of the wise, his air of ignorance in the midst of ordinary mortals, his rewarding the poets in fit accordance with their ability and his common benevolence to the needy. His great gates were ever open to receive minstrels, poets and Brahmins. He was like the bright moon amidst the sparkling stars.

The syntax of this poem is easy, as, the thoughts, quick as they run, do not take winding paths.

There is a reference to the presentation of an ambrosial *nelli* fruit by Athiyan to Auvvaiyar. The lines are:

மால்வரைக்
கமழ்பூஞ்சாரற் கவினிய நெல்லி
யமிழ்துவிளை தீங்கனி யௌவைக்கீந்த
வுரவுச்சினஞ் சனலு மொளிதிகழ் நெடுவேல்
அரவக்கடற்றானை யதிகன்.

Some natural observations and social customs are met with in the poem.

The king-fisher watches with steadfast eyes for a great while from the topmost branch of the *kanchi* tree and darts furiously down upon the *kayal* fish which swims deep in the unfathomable pool; in this act the green leaves of the water-lily or the lotus are bored by the nails of the bird; upon the radiant lotus flower that has blossomed among these leaves, run in a stream, the black humming beetles to imbibe the honey thereof. These appear like the black-serpent *ketu* endeavouring to swallow the moon.

Rice is pounded with long pestles (உலக்கை) of wood bordered with strong iron rings; these rings by constant employment undergo much wear and tear and become blunt and smooth. This custom is still in vogue.

In certain houses, monkeys were brought up like children; young monkeys and children played together and appeared as of the same blood.

A few lines from the poem are appended as specimen:

நல்லியக்கோடனது குணாதிசயம்.

செய்ந்நன்றி யறிதலுஞ் சிற்றின மின்மையும்
இன்முகமுடைமையும் இனியனாதலும்
செறிந்து விளங்கு சிறப்பின் அறிந்தோர் ஏத்த
அஞ்சினர்க்களித்தலும் வெஞ்சினமின்மையும்
ஆணணிபுகுதலும் அழிபடை தாங்கலும்
வாண்மீக் கூற்றத்து வயவரேத்தக்
கருதியது முடித்தலும் காமுறப் படுதலும்
ஒருவழிப்படாமையும் ஓடிய துணர்தலும்
அரியேருண்கண் அரிவையரேத்த
அறிவுமடம் படுதலும் அறிவுநன் குடைமையும்
வரிசை யறிதலும் வரையாது கொடுத்தலும்
பரிசில் வாழ்க்கைப் பரிசிலரேத்தப்
பன்மீனடுவண் பான்மதிபோல
இன்னகை ஆயமோடிருந்தோன்.

These lines sum up the high qualities of the benevolent hero who was as well a champion of the dames.

IV
PERUMPA'NATTRUPPADAI.

(A POEM DEDICATED TO TONDAIMAN OF KANCHI).

Composed about 60 A. D.

This poem was composed by கடியலூர் உருத்திரங் கண்ணனார் one of the Professors of the Madura academy. All these *áttrupadais* are stereotyped in the form of their treatment, but original beauties abound.

This rather long poem is addressed to தொண்டைமான் இளந்திரையன் the king of Kanchipuram who flourished about 60 A. D. In splendour and fame he surpassed the three Tamil Kings. The Tondainâdu was originally a portion of the Chola's deminions; the first Tondaiman or Tirayen was the son of a Chola, being the issue of a furtive union of the Chola with a mermaid (நாககன்னிகை); when the lady asked her husband what to do with the child, the Chola replied that he would recognise him as his son and give him sovereignty if he, decked with a தொண்டை (a creeper), would appear above the waves (திரை) from the nether world. The mythology says that this was done and the young boy was made a crowned monarch of a portion of the Chola's dominions named Tondainâdu embracing the present districts of Chingleput and North Arcot. In the Saiva mythology a different cause is attributed for the origin of the name தொண்டைமான். It is wrong to suppose that Tondaiman Ilantirayen the hero of this panegyric Idyll was the first of the திரையர்.

In this poem a very minute description of the Five Regions, Kurinchi, Naithal, Mullai, Marutham and Palai in his dominions is given. The respective occupation, diet and behaviour of the people of these regions are also dwelt upon. Flesh-eating seems to be the most common and the most cherished vice. The minstrel who is directed to the king for receiving a fit reward is encouraged by the hope of sumptuous flesh diet throughout his long way from the different peoples. The glory of the king is rather exaggerated, as it is said, that, robbers, snakes and wild beasts do no harm in the dominion of தொண்டைமான். Much relief is experienced in the description of the Brahmin villages, through which the minstrel should find his way to the bounteous sovereign. Here he could get only a purely vegetarian diet but prepared in a highly relishing manner. In cleanliness and religious austerities, the ancient Brahmin approached the most orthodox village Brahmin of the present day; but one good quality he possessed over and above his compeer of to-day. He readily fed with pleasure a low caste minstrel. It seems, however, that the author of this Idyll himself a Brahmin, has furnished us with an overfine picture. A less noble picture of the Brahmin is met with in Silappatikâram and Puranânuru.

The lines describing the Brahmin's quarters are as follows:

செழுங்கன்றியாத்த சிறுதாட் பந்தர்ப்
பைஞ்சேறு மெழுகிய படிவநன்னகர்
மனையுறை கோழியொடு ஞமலி துன்னாது
வளைவாய்க் கிள்ளை மறைவிளி பயிற்று
மறைகாப்பாளர் உறைபதிச் சேப்பிற்
பெருநல் வானத்து வடவயின் விளங்கும்
சிறுமீன் புரையுங் கற்பின் நறுநுதல்
வளைக்கைமகடூஉ வயினறிந்தட்ட
சுடர்க்கடைப் பறவைப் பெயர்ப்படு வத்தம்
சேதாநறுமோர் வெண்ணெயின் மாதுளத்து
உருப்புறு பசுங்காய்ப் போழொடு கறிகலந்து
கஞ்சக நறுமுறி யளைஇப் பைந்துணர்
நெடுமரக் கொக்கி னறுவடி விதிர்த்த
தகைமாண் காடியின் வகைபடப் பெறுகுவீர்

The healthy calf tied to one of the posts in the *pandal* indicates that its mother the cow went out to the meadow; the milk-yielding cow was an indispensable animal in the house of a Brahmin; for the five-fold products from the cow were essential for Vedic rites as they are even at present. Why the hen and

the dog are mentioned is not explicable; teaching Vedic *Slokas* to the parrots with aquiline bills is evidently an exaggeration. The Brahmin wife was a paragon of chastity like the tiny star (near one of the seven stars known as the constellation of the Great Bear) in the northern horizon. She was an accomplished cook being well versed in the preparation of highly relishing vegetarian diet A particular kind of rice interpreted as இராசான்னம் by the commentator was the staple food in the house. The pomegranate was cut into slices and smeared over with pepper powder and intermixed with the flavouring leaves of கருவேப்பிலை; such slices were then well roasted in fresh-drawn butter from the tasty curd and formed a dainty diet; there were also excellent pickles of mangoes (மாங்காய் ஊறுகாய்).

A passing mention of the shrine of திருவெஃகா in Kanchi is made; the minstrel is impressively advised to harp on his யாழ் a few notes in praise of the God therein. A short and brief description of the old city of Kanchipuram is given. Festivals adored by all religionists were ceaselessly held in the streets of the victorious city; elephants which form one of the four grand divisions of the army were fed with rice smeared well in ghee, and the cunning monkeys darted from the branches of the neigbouring groves and ran away with morsels stealthily taken from such rice while the keepers were off their guard; the broad streets were full of deep grooves made by the wheels of the huge cars which plied often in them; there were also the quarters for soldiers whose military glory never stinted; the bazaars were intensely busy. The whole town was encircled by a brick wall.

The fame of தொண்டைமான் is then dealt with. His bounty shut out the fame of other benefactors as no body cared to go to them for charity; he was a terror to his enemies and a darling to his friends; he was the victor of victors. The territories of those who opposed him were rendered into desolate ruins while those who befriended with him flourished and became the home of the goddess of prosperity. His gates were ever crowded with princes who came to him to court his friendship or to solicit his aid in war against others.

High as he was he was quite affable to the bards who repaired to him to eulogise his glory and get reward in return. He personally attended upon them during their dinner and recompensed them with suitable gifts on the very day of their visit and sent them home with cheering hearts.

A careful study will be highly beneficial to the antiquarian who wishes to have a reliable picture of the rural life in Southern India about the beginning of the Christian era.

Many beauties founded on keen observation abound of which we make mention of one well-observed simile. The bubble-like protuberances on the creamy surface of the fermenting curd are compared to the form of the mushrooms. As specimen verses from the poem the lines already quoted describing the Brahmin villages may be taken.

V
MULLAIPPÂTTU.
THE SONG ON WIFE'S PATIENCE.
Composed about 70 A. D.

This short, sweet, highly-wrought poem is from the pen of Nappûthanâr one of the academical poets. This artistic poem treats of one of the five departments of love முல்லை, which describes the patience of the lady during the absence of her lord who has gone abroad on a war expedition against his enemies.

Nacchinârkkiniyâr the critical commentator on this as well as the other classical treatises comprised in பத்துப்பாட்டு finds fault with the less erudite annotators, who do not possess the required insight to interpret this Jungle Idyll in its true light, that is, in perfect accordance with the rules laid down in the guiding grammar of the third academy, namely, the Tolgappyam.

The lady-love who is very often a queen understands the serious unrest of her husband's mind which is full of projects on the war-expedition already on contemplation. This absent-mindedness of the king in the company of his wife converts his presence into mere solitude and the devout lady pines intensely. The idea of her huaband's separation on a foreign invasion usually beset with dangers drives her to distraction by telling seriously upon her delicate health. She tries to fix tight her wrist-ornaments which have become loose; her senses bewilder; her deep sighs are pitiable; her plight is like the quivering peacock pierced with arrows and pearl-like drops of tears trickle incessantly down her rosy cheeks from her blue-lilly-like eyes. The pitiable plight of the wife touches even the resolute will of the king. He intending to soften her before leaving, clearly shows her that his separation issential for the preservations

of his honor and fame ; even this does her no good. Then come to her old matrons who have consulted the oracles at the shrine of *Kottravai* (Kali காளி) ; the omens were indeed highly favourable and much hope of the king's success in his future war-expedition is excited in the tottering heart of the love-sick dame, who then consents, though with a paining heart, to her husband's foreign adventure.

The poem begins with a description of the heavy rains in winter, when, the dame, made lonely by the departure of her husband, patiently keeps at home. She is on her royal couch in the seventh story of her ornamental mansion ; a lamp held in the hand of a gold statue near her illumines the solitary gloom of her room ; the heavy and deafening downpour of rain falling on the roof runs down the slopes and corners with the sound of cataracts ; amidst such confusing sounds she exercises patience, the true mark of wife's chastity, and calmly expects the safe arrival of her consort counting the days which are yet to run. This is the wife's flight.

The king is over-busy in his compaign ; his forces are within a wall of weapons driven into the ground ; he himself is within a similar smaller enclosure within the same ; the loss and trouble he sustained in the first day's fight engage seriously his mind ; his eyes find no rest at night. He lies inclinedly on the bed on one of his hands while the other rests on his crowned head ; in this attitude he thinks of the deeply-wounded elephants which in their unbearable pain have forgotten their female consorts, of the fallen soldiers who have gloriously discharged their debt of gratitude to their sovereign by their brilliant achievements in the battle where they bravely cut off the trunks of their enemies' elephants, of the uneasy chargers which have no appettite for fodder as they are severely pierced with arrows. Amidst such loss, he despairs a little of his success in the coming morning ; still he wins. He returns post haste to meet his patient wife ; the neighing of the chargers yoked to his car fall pleasantly into the anxious ears of his magnanimous queen.

This is a brief account of the poem. There are some points of interest which deserve to be noted :

Elephants were trained in a northern language (வடமொழி, probably Hindustani, as now) by lads of Tamil race. This custom is still in vogue. In Chintamani, one of the Five Ancient Tamil Epics, a like incident, the training of elephants in a northern dialect, is mentioned in கனகமாலையாரிலம்பகம்.

The *Yavanas*, in all probability, a particular tribe of Greeks known as the Ionians, are described as strong-bodied soldiers guarding the king's room. Elsewhere (in நெடுநல்வாடை) they are described as excellent artists versed in the construction of metal statues. References to these Yavanas are frequently met with in Sangham works. In Silappatikaram, mention is made of Yavanas in the description of the metropolis of the Chola, Pugâr. The commentators vary in their interpretation ; Adiyarkkunallâr, the commentator of the epic poem, considers them to be Turks (துருக்கர்) or the Mahomedans, while Nacchinârkkiniyâr styles them as சோனகர் which means probably the Chinese.

As specimen verses the following lines from the poem may be taken :

THE ELEPHANT.

உவலைக் கூரை யொழுகிய தெருவிற்
கவலைமுற்றங் காவனின்ற
தேம்படு கவுள சிறுகண் யானை
யோங்கு நிலைக்கரும்பொடு கதிர்மிடைந்திபாத்த
வயல்விளை யின்குள குண்ணாது நுதறுடைத்து
அயினுனை மருப்பிற்றங் கையிடைக் கொண்டெனக்
கவைமுட் கருவியின் வடமொழி பயிற்றிக்
கல்லாவிளைஞர் கவளங் கைப்ப.

(கவைமுட்கருவி = அங்குசம்).

VI
MADURAIKKA'NCHI
OR
THE SAGE COUNSEL TO NEDUNCHELIAN

THE FAMOUS VICTOR AT TALAYA'LANKA'NAM.

Composed about 87 A. D.

This exquisite poem is from the pen of Mângudi Marudanar one of the most distinguished of the members of the Madura College. He is unparalled among the academic poets for his fearlessness in dictating rules of morality, true virtue, and greatness to kings who turn dizzy at their terrestrial glory. Nedunchelian, the Pandya who won the famous battle at Talayâlankânam had a good deal of admiration for this saintly poet. He considered it a great honor to get an eulogistic poem at his hands. The poet also was much interested in the welfare of his sovereign. At the time of the composition of this poem, the king was fresh with thoughts of his military achievements

in the famous battle. The heroic monarch was glorious in every way as a man of great accomplishments in body and mind; the only defect in him was that he forget or did not think upon the evanescence of all earthly splendour. The poet with a sincere wish to prune this only defect in his favourite model sovereign composed this exquisite Idyll, in the course of which, he throws hints, which casual in appearance, might act vigorously upon the mind of the great potentate.

Kanchi, as the erudite commentator holds, should be interpeted in the light of Tolgappyam and not in the light of பன்னிருபடலம். According to பன்னிருபடலம் *Kanchi* would mean 'opposing undauntedly an invading army.' *Kanchi* is defined in Tolgappyam as 'பாங்கருஞ்சிறப்பிற் பல்லாற்றானும், நில்லாவுலகம் புல்லியநெறித்தே.' Thus *Kanchi* dwells on the instability of all earthly glory with a view to teach the path to salvation.

Now to come to the poem. The poet, whose mission was to teach the path of salvation to his friendly sovereign in the zenith of his worldly splendour, approaches the king cautiously and dwells first on all the inestimable virtues of his sovereign to show that he is not blind to the merits of his patron. The poem is in short a long eulogistic address to the king. It begins thus: you have sprung from a lineage of kings who ruled the kingdom in an unparalleled way. In your land seasons never failed to yield their timely fruits; rain came right in the season; fields yielded crops a thousand fold; your land was quite free from calamities. Your land can fare well even without rain on account of the unceasing supply of water in the river Vaigai; your subjects are rich as landlords or as traders. Oh famous victor at Talayâlankânam and lord of Korkkai the famous seat of pearl-fishery! You will raise up the status of your friends and impoverish the kings who oppose you in battle. May you fare like the crescent (the waxing moon) and your foes like the waning moon. Temptations cannot make you swerve from your word; in war you won't flinch back ever so little though heaven and earth face against you; you have got the greatest disdain for ill-gotten wealth; your contentment for wealth is really commendable; you take delight in the fame of bestowing rich gifts. Oh my motherly lord! I shall tell you a certain thing; hear me; let your delusions give way; what is the true relation you bear towards all this splendour. I cannot shew you the thing which I well wish to show you. For a knowledge of it (the indescribable bliss which every human soul should aim to attain and for which the human body is given; this is known as கந்தழி in Tamil) you should go to an ancient sage. Sovereigns of world-wide reputation as conquerors, who died uselessly without bestowing any thought about extinction of future births, are as innumerable as the particles of sand on the shore of an ocean. May your earthly fame last permanently on the face of the globe.

After thus throwing some darting hints, the poet hastens to describe the splendour of the ancient town of Madura.

The town of Madura, the metropolis of the Pandyan kingdom is situated in the midst of land composed of the five characteristic regions—the mountain region or *kurinchi*, the jungle region or *mullai*, the desert region or *palai*, the region of fields and vegetable gardens or *marûtham*, and the oceanic region or *neithal*—and bedecked with flourishing cities and villages where the inhabitants live comfortably and contentedly attending to their several occupations. The banks of the river Vaigai with magnificent trees of various kinds spreading their branches wide and high are bedecked with the cottage-villages of *Panar* a low caste tribe who could not live within the city walls. Ditches around the fort are deep with blue-water; the ramparts of stone rise into the region of the celestials. The high and wide gates of the fort with frame-work of great height bearing several stories, and with doors ever smeared with ghee are busy like the ceaselessly flowing river, with throngs of men who pass incessantly under it.

The day bazaar is then described. Flags of beauty raised in honor of divine festivals, flags commemorating the capture of foreign cities by the generals of the king, flags in honor of triumphs in war, and other flags to denote various other things, all wave majestically like cataracts flowing down the hills. But elephants like ships in the turbulent sea, cars with flight of wind drawn by brilliant horses, magnificent chargers with deafening tread mounted by trained riders, drunken soldiers wrestling with one another, all frequently pass and repass through the bazaar thoroughfare. In the great bustle caused by the passage of the fourfold royal army, pedlars and sellers of petty articles of merchandise, such as, fragrant unknit flowers, garlands of various hues and patterns, perfumed powders manufactured by the conjoint work of several persons who have divided the labour

between themselves, betel leaves, spiced arecanuts, lime slaked from burnt shells: these petty merchants get afraid very often of any accident. After the bustle of the army is over, they begin to breathe fresh life and sit under the cool shade of sky-reaching mansions and offer their commodities for sale by crying out to the passers-by. Women of genteel appearance with grey and plaited tresses go from door to door offering spices to young dames to make them happy in the enjoyment with their husbands at night. This is the bustle in the bazaar about sunset.

The night bazaar is then described. Wealthy lords with their shining retinue pass through the bazaar. The faces of dames standing on the terraces of houses alternately hidden by the waving flags appear like the moon emerging from clouds. The roar of the drum, beat for the holy festivals, deafens the ears. Men and their full-grown wives with flowers in their hands go along with their children to the Buddhist churches. All places of religious sanctity such as the residence of sages, the residence of penancing devotees, the Jain shrines with flower gardens, schools of morality are all very busy. The noisy traffic of merchants trading in foreign merchandise, of priests, generals, ambassadors and spies, of manufacturers of bangles from conches, of borers of precious stones, of goldsmiths, of cloth-merchants, of painters, of weavers offering their clothes for sale, of sellers of vegetables and of sellers of different sorts of diets, produced the appearance of the mingled cry of different birds in a grove

The early part of the night is then described. At sunset the full-moon rises to the great cheer of the people; dames hasten to prepare garlands, aromatic odours etc. The courtesans are busy in enticing wealthy young men. Maravars (a tribe of fearless men living in the districts of Madura and Tinnevelly) get drunk and wander riotously in the streets. Hypnotic dances of Velan, the round dances of females, and songs of various kinds can be witnessed everywhere.

Then the second *jâmam* is described. The conches cease to blow; the wooden stands or pillars in the front of the shops are pulled down and the shops are closed; women go to sleep; sellers of eatables go to bed; actors and dancers begin to repose. The whole city presents the appearance of a sea whose bustle is over.

The third *jâmam* or the time between midnight and 3 A. M. is then described. The king's sagacity is herein manifested; on the principle 'set a thief to catch a thief,' he has appointed watchmen well versed in all the arts of theft. Dexterity and fearlessness are their great virtues. They roam quite fearlessly in the streets in spite of heavy rains and floods, like tigers in search of prey. They peep slyly into the rendezvous of crafty thieves and robbers. A very graphic description of an 'accomplished' robber is given; in the epic of Silappatikâram also the description of an arch thief is found. Theft should have risen to a fine art in those days. But for the appointment of guards who knew all the ins and outs of the art of theft, the people's property should have been in great danger of being stolen. The complexion of the arch thief is jet-black which merges with darkness and makes him quite invisible in the dark; he has a spade with which he could split rocks and planks; he has also got a sword to serve him in defence when suddenly caught in spite of his caution; his feet are protected by shoes probably to escape detection from foot-steps; he is clad in soft cloth of jet-black hue; a rope made of cotton fibres with a clip at one end serves him as a ladder to climb up any wall and this is wound round his waist; his eyes roll slyly in search of jewels and treasure; he is so dexterous that, when detected, he could hide himself within the twinkling of an eye. The guardsmen who are a terror to the burglars are noted for their undaunted courage and detective skill that has won the approbation of the wise. They are dead shots as their arrows never fail to bring down the thief.

The fourth *jamam* or breaking of the day is then described. Brahmins rise up very early in the morning and begin to chant the Vedic hymns and the noise is like the humming of bees. Musicians harp the tune of *Marutham* on the chords, the bazaarmen smear their shops with the cow-dung paste; toddy shops are very early open and invite men addicted to drink. Dames sleeping with their soft bosoms pressed to their husbands' suddenly get up, to do their daily routine as the day is about to dawn and the creaking noise of the opening doors is heard everywhere. The public drum sends its roar far and wide and announces the dawn of the day; the cocks which are the natural time-keepers in several houses cry cock-a-doodle-doo; swans and peacocks in the royal mansions raise amorous cry. The tame male elephants bleat in response with their endearing mates. The wild beasts, namely, the tigers and the bears in

the royal menagerie send their wild roar. Thus dawns the day.

The city of Madura is ever busy with the run of elephants, chargers, and cattle which come as foreign revenue from the feudatory kings. The city resembles the celestial city (swargam) in splendour; it is the fit city for salvation. After thus describing the heavenly city, the poet addresses the king in glowing terms.

Oh Nedunchelia! the king of such a gracious city; you, after enjoying the sweets of conjugal bliss with tender maidens, the paragons of beauty and charm, with long adorned-ears fascinatingly resting on their shoulders, get up early and bathe and adorn your beautiful person with rich ornaments. You send for soldiers, warriors and generals who have done meritorious service on your behalf, and enliven them with encouragement. You are lavish in your bounty to minstrels and bards. Oh my dear lord! you should follow the example of your renowned ancestor, Muthukudumi, who conducted many *yagams* in strict conformity with the Vedic rules; like him you should try to get a knowledge of கந்தழி (eternal bliss) by resorting to a Brahmin sage of antique celebrity. This is the only wholesome advice which I can give you. May you prosper amidst the acclamation of sages like the rising sun on the blue ocean and like the full moon in the midst of brilliant stars.

This poem has much historic interest; it is a word-painting of the ancient town of Madura about nineteen centuries ago. It is a mirror wherein the civilisation of the ancient Pandyan kingdom is reflected. It is also a faithful record of the ancient customs and manners of the Tamil race. Clothes were washed in sour rice-water and ironed, as is the custom even at the present day.

As specimen verses the following lines are appended:

அரசியல் பிழையாது அறநெறிகாட்டிப்
பெரியோர் சென்ற வடிவழிப்பிழையாது
குடமுதற்றோன்றிய தொன்று தொழுபிறையின்
வழிவழிச்சிறக்க நின் வலம்படு கொற்றம்,
குணமுதற்றோன்றிய வாரிருண்மதியிற்
றேய்வன கெடுகநின் றெவ்வராக்கம்,
உயர்நிலையுலகம் அமிழ்தொடு பெறினும்
பொய்சேணீங்கிய வாய்நட்பினையே,
முழங்குகடலேணி மலர்தலையுலகமோடு
உயர்ந்ததேயத்து விழுமியோர்வரினும்
பகைவர்க்கஞ்சிப்பணிந்தொழுகலையே;
தென்புல மருங்கின் விண்டு நிறைய
வாணன்வைத்த விழுநிதி பெறினும்
பழிநமக் கெழுகவென்னாய் விழுநிதி
யீதலுள்ளமோ டிசைவேட்குவையே;
யன்னாய்! நின்னொடுமுன்னிலையெவனோ;
கொன்னொன் றுகிளக்குவ னடுபோரண்ணல்,
கேட்டிசின் வாழி, கெடுக நின்னவலம்;
கெடாதுநிலையியர்நின் சேண்விளங்குநல்லிசை.

VII
NEDUNALVÂDAI*
OR
THE GOOD LONG WINTER.
Composed about 85 A. D.

This short Idyll of 188 lines is the most precious gem from the mines of Tamil literature. The author of this exquisite song is Nakkirar who is generally considered to be the President of the Tamil college in his days. Reality of description and keen observation of nature which generally characterise the ancient classics of Tamil are found more strikingly in this charming poem. The style is undoubtedly grandiloquous suiting to the dignity of the thought garbed by it.

Nacchinarkkiniyar by his ingenuity construes this poem as a panegyric on Nedunchelian from the occurrence of the words வேம்புதலையாத்தநோன்காழெஃகம் in the description of the king's general as the margosa flower (வேம்பு) is the emblem of the Pandya. But for this, the poem, like Thackeray's Pendennis, would be hero-less. Further the commentator exhibits his high erudition by considering this song which has the appearance of a Love Poem (அகப்பாட்டு) as a Political Poem (புறப்பாட்டு).

The king Nedunchelian has gone out on an expedition against his enemies and has encamped near Talayâlankânam. The desire for military glory has proved a higher stimulus than the conjugal love for his chaste queen, who pines in her mansion on account of the painful separation of her beloved lord. The poem may well be styled as நெய்தற்பாட்டு in contradistinction with முல்லைப்பாட்டு, குறிஞ்சிப்பாட்டு and பட்டினப்பாலை, wherein three other phases of love are dealt with, but for the allusion to the margosa wreath which implies a definite hero. In a purely amatory poem, no particular hero can find room

* A graphic review of this poem was contributed to one of the numbers of the Christian College Magazine about 8 years ago by the late Mr. Sundaram Pillai of the Trevandram College.

according to the rules of Tamil Grammar. An artist can present the whole poem well to the eye in two paintings, one exhibiting the pining queen in her mansion and the other the king in encampment at Talayâlankanam. The famous war occured in the Tamil month of ஐப்பசி answering to the later half of October and former half of November, when the heavy rains had ceased and the cold weather with drizzling rain and piercing blasts had set in.

The poem as a whole is in the form of a request to the Ancient Tamil Goddess Kottravai (=The Victorious Matron) describing the painful situation of the pining queen, that Her Divinity may expedite the return of the king from the war to the great joy of his chaste royal dame.

This picturesque Idyll begins with a graphic account of the winter season (கூதிர்) which follows in the wake of the heavy rains. Shepherds, with their exposed bosoms shivering with cold, and palms pocketed into their arm-pits after having been warmed over the blazing fires, take their flocks of cows and buffaloes into the distant jungle region to keep them off from the blasts of the winter. Cattle have no desire to graze in the meadows; the frolicsome monkeys quiver with cold; birds benumbed with cold drop down from the branches of tr[illegible]s; milking cows do not allow their calves to su[illegible] their teats; hills become intensely chill. T[illegible] creepers பீர்க்கு and முசுண்டை, which are int[illegible]ned, blossom side by side, respectively, t[illegible] gold-and-silver-hued flowers on bushes everywhere. The yellow-footed cranes devour fishes upon the miry and sandy spots everywhere. The ripe ears of the paddy bend down with their weight; the juicy arecanuts ripen in bunches on the heads of the green-barked palms; from the trees, in groves thick-set with flowers, trickle down tiny drops of chill water.

Then comes the description of the city of Madura in winter. The long and broad stree[illegible] of the city of Madura bedecked with sky-reaching [illegible]ansions everywhere, appear like the beds of large rivers; strong-bodied barbarians beautify their bodies with garlands, get drunk with fermenting toddy wherein bees muster, and wander with mirth riotously everywhere in these streets, caring little for the chill drizzling which wets their persons. Innocent damsels with charming arms, endearing gait and graceful eyes understand the approach of night from the fragrance emitted by the blossoming buds which have already been culled and spread over the flower-plates (night is indistinguishable from the day from incessant drizzling and unceasing clouds which overhang the sky). They light oily wicks in the lamps and adore the household deities with flowers and paddy-grains; cocks and hens with no desire to play in the chill meadows lead a very idle life within doors. In the guarded houses of the rich, servant-boys are busy in preparing pastes of musk upon the black m[illegible] Sandal stones procured from the north and sanda[illegible] from the south are lying profitlessly in corners (T[illegible] would be highly useful in summer, and now pastes w[illegible] musk and civet which form the important ingredien[illegible] are more serviceable on account of the warmth an[illegible] health they give). Ladies do not adorn their tresses with flower-wreaths but insert a few unknit flowers into them. Warm spicy fumes are raised everywhere. The doors in the yards opening towards the south, for the enjoyment of the zephyr in the hot weather, are now well-bolted. Young and old no more drink the cool water from the flower-mouthed jugs but warm themselves near the red-hot cinders in hollow plates. Dancing maids press their *yals* (instruments resembling violins) tight to their warm bosoms to heat the strings, and tune their chords to suit admirably to their dance. Wives in separation pine intensely. This was the state of the dreary winter.

The description of the pining queen in her palace follows. The royal mansion whose construction began on the auspicious day of the noon of vernal equinox is enclosed by high fortified walls. The ornamented gate with its massive doors appears like a huge tunnel cut through a mountain; the gate is broad and high enough, to allow the passage of fully-caparisoned elephants along with triumphal banners. To drive the darkness throughout night, metallic statues constructed by Yavanas bear lamps in their hands, and there are servants who carefully watch the lamps and pour oil into them as it is exhausted. Flags of various hues waving over the high mansions present the appearance of rainbows seen on mountain summits. The royal couch made of ivory is grand beyond description; it has a silk curtain whose borders are ornamented with hanging pearls; mattresses and cushions stuffed with the soft down of eider duck are laid upon the couch. A soft cloth washed in rice-water is spread over the mattress. Upon this lies the disconsolate queen. Her bosom which was ornamented by necklaces of gems is now bare bearing simply the holy nuptial thread. Her dishevelled tresses mar the comeliness of her charming counte-

nance. Her ears which fell flowingly down on her shoulders have shrunk ungracefully by the removal of the ear-pendants. Bracelets of gold no more adorn her soft hairy wrists; but rings of split conch and talisman-threads take their place. Silk clothes with flower-embroidery in which she was hitherto dressed have given place to coarse cotton fabrics. She appears mere outline picture instead of like a full- ed picture in oil colors. Her unwashed and ecorated feet are shampooed by attendant-maids rare beauty. She pines intensely in spite of the couraging words of the nurses who suckled her in her infancy. She gazes with much distress and jealousy upon the painting of Rohini in inseparable company with the Moon in the curtain, and gives vent to sobs which bring down pearl-like drops of tears in the corners of her eyes which outvie the blue-lily in charm. She scatters them off with her soft fingers when these are about to trickle down her cheeks. She hates company and desires to be left to pine in solitude. This in brief is the situation of the queen.

The scene is then shifted to the king in encampment. The king instead of confining himself within his tent in the dead of night, is busy in paying encouraging visits to his wounded soldiers, who fought gloriously for him by cutting down to the ground the ornamented trunks of his enemies' tuskers. The blaze of the torch held near him burns horizontally stretching its head to the south, every time the chill blast from the north (which is the prevalent wind of the season) begins to blow. The royal umbrella held over him protects him from the arrowy spray of the northern wind. The night garment loosening from his shoulders is held by his left arm while his right hand rests on the shoulder of his aid-de-camp bearing the royal sword. In this manner led by the field-marshal he goes from tent to tent encouraging the wounded by his beaming countenance and sweet words.

As specimen verses the following lines may be taken:

The Pandya in encampment.

மின்னவிர்
ஓடையொடு பொலிந்த வினைநவில் யானை
நீடிரடடக்கை நிலமிசைப் புரளக்
களிறு களம்படுத்த பெருஞ் செயாடவர்
ஒளிறுவாள் விழுப்புண் காணிய புறம்போந்து
வடந்தை தண்வளி எறிதொறு நுடங்கித்
தெற்சேர் பிறைஞ்சிய தலையநற்பல
பாண்டில் விளக்கிற் பரூஉச் சுடரழல
வேம்பு தலையாத்த நோன் காழெஃகமொடு
முன்னோன் முறை முறை காட்டப்பின்னர்
மணிபுறத்திட்ட மாத்தாட் பிடியொடு
பருமங்களையாப் பாய்பரிக்கலிமா
இருஞ்சேற்றுத் தெருவின் எறிதுளி விதிர்ப்பப்
புடைவீழ்ந்துகி லிடவயிற்றழீஇ
வாடோட்கோத்த வன்கட்காளை
சுவன்மிசை யசைத்த கையன் முகனமர்ந்து
நூல்சால்யாத்த மாலைவெண்குடை
தவ்வென்றசைஇத் தாதுளி மறைப்ப
நள்ளென்யாமத்தும் பள்ளிகொள்ளான்
சிலரொடு திரிதரும் வேந்தன்
பலரொடு முரணிய பாசறைத் தொழிலே.

VIII
KURINCHIPPÂTTU
OR
THE SONG ON LOVELY UNION.
(A HIGHLAND IDYLL).

Composed about 70 A. D.

This purely amatory poem dwelling on the first of the five departments of Love, namely, Lovely Union, was composed by Kapilar one of the most prominent professors in the s ff of the Tamil academy. On the authority of t ommentator we are led to understand that th hland Idyll was purposely written to impress magnanimity of the Tamil tongue on the min Aryan monarch named Piragattan. It is a harming picture of the course of true love that wa in vogue among the ancient Tamils.

Dignified Love w h should be distinguished from கைக்கிளை or One-Si Love on the one hand, and பெருந்திணை or Un irable Love on the other, is studied under five pects, namely, Lovely Union (*kurinchi*), Separation *lai*), Patience of the Wife in Separation (*mullai*), Pin g of the Wife in Separation (*neithal*), and Sulking of the Wife on Husband's return (*marutham*). This poem deals with the first of the five aspects namely Lovely Union (*kurinchi*). The whole subject of Dignified Love under the five aspects is ordinarily dealt with in an amatory poem known as Kôvai கோவை. Tirucchittrambalakkôvai of Manicka Vachakar, of which an account will be given in its due place, is the most typical composition of the kind. The important personages in such a poem are the champion (தலைவன்), the lady-love (தலைவி), the attendant maid of the lady-love (தோழி),

the nurse of the lady-love (செவிலித்தாய்) etc. The subject of Love receives an exhaustive treatment in a Kôvai by means of dialogues and conversations between these personages. The separate speeches by the several personages in such a melodrama amount to four-hundred. Each speech is technically known in Tamil as a *turai* (துறை) and possesses an apt significant heading. The poem before us is, in short, one of such speeches and it comes from the lips of the attendant-maid (தோழி) and is addressed to the nurse (செவிலித்தாய்), who is, in fact, her own mother. This *turai* bears the name of அறத்தொடு நிற்றல் (virtuous stand).

To understand the juncture when this speech is made, some introduction is necessary. True love between the champion and the dame spontaneously bursts forth in their bosoms at first sight. They are spell-bound in each other's charms. Their lovely interviews go on for a few days in perfect secrecy and very soon the sagacious தோழி understands their love and ever afterwards becomes of immense service to the lovers, by arranging their lovely unions in fit rendezvous during the day at first, and afterwards during nights. The furtive course of love meets with frequent frustrations and begins rather to smell abroad. The excursions of the lady-love are prevented and she pines intensely. The uneasy parents seek to know the cause of their daughter's wasting malady. They resort to magic and incantations and *Vêlan* வேலன் is brought into the field to diagnose the cause. At this juncture the தோழி feels it her bounden duty to disclose to the nurse, without impairing her own dignity, the secrect amour of her lady, to prevent all unnecessary vexation and trouble and to expedite the much-coveted wedding of the parties. She makes 'a virtuous stand' in defence of the தலைவி and maintains her repute.

There are two occasions when the attendant-maid can aptly disclose the furtive love. These occasions are (1) when the parents, anxious to know the cause of the தலைவி's malady, resort to bring the Dancer (*velan*), (2) when the parents wish to expedite the marriage of the lady to a stranger who seeks the hand of the maiden by applying to them formally.

The rules of Tamil criticism allow the தோழி in such occasions either to make a clean breast of the whole affair or to mix up a little falsehood and thereby present a nobler picture of the circumstances under which the lady's love for the champion originated. This distortion of truth is none the less below the truth in dignity as it conduces to substantial good quite unmixed with harm to anybody (*c.f.* பொய்ம்மையும் வாய்மை யிடத்தபுரைதீர்ந்த, நன்மை பயக்கு மெனின்).

The தோழி, on seeing that the parents of the maiden are uneasy to find no cure for the wasting malady of their beloved daughter, even after resorting to magic and incantations on the advice of the வேலன், who attributed the malady to the maiden being possessed of Muruga, is emboldened to disclose to the nurse, the cause of the maiden's emaciation. She requests her to condescend to make a patient hearing and first impresses on her mind the truth of the maxim which guides the pining maiden: modesty (shyness) is more precious to a maiden than her life; but chastity is a higher virtue in a woman than modesty. In the present case the lady-love's chastity transcends her female reserve and she is prepared to court wasting death if her parents are unwilling to bestow her in marriage to the champion who has already won her love by saving her from an unforeseen calamity. She is perfectly justified in giving her heart to her saviour for 'none but the brave deserves the fair' (உற்றாற்குரியர் பொற்றொடிமகளிர்). The maiden and her attendent maid were sent continuously for some days to guard a millet field in an adjoining jungle; there, they whiled their hours in innocent pastimes such as culling flowers, bathing in pools of clear water, hearing their echoes from rocks, etc. One day while they were thus engaged, there came to them casually a young man of rare beauty and accomplishments, in pursuit of some animals he had wounded. The maidens out of modesty were dumb without replying to a few queries he made to them about the animals. Just then there came with dashing fury a rut tusker uprooting the trees in its way and the young ladies giving up their modesty flew to him for help. He aimed some powerful arrows on the wide face of the terrible elephant which ran away for life, streaming blood from the wound. The maiden in gratitude gave her love to him. Some time after, the young lady with one of her hands locked into one of the hands of her தோழி, got down into a stream to play, and lost her foothold and was about to be swept away, when the hero dashed into the current instantly, and bore her in his bosom to the shore. The maiden indebted to the young man, who twice rescued her from the jaws of death, passed the afternoon in his company. At about sunset he followed them till they

came to the skirts of the village. The furtive course of love continued unobstructed for some days; the maiden's jungle excursions ceased after the harvest of the millet fields was over; the lover bent upon the enjoyment of the sweets of furtive love came to them at nights in spite of the dangers in his way. But interviews were few and far between owing to great many obstructions. These frustrations, and the idea of the dangers to which the lover puts himself on her account, prey heavily on her tender heart and tell seriously on her health. This is 'the virtuous stand' the attendant-maid makes in defence of her lady.

The poem is full of rare beauties. A biologist will have much to admire in the poem; the classic poets, instead of taking delight in depraved poetic conceits and word-quibblings, brought into their works a stock of their rare knowledge of nature. Every poet of the classic age was an ardent lover of nature and his poem is full of natural observations which benefit the readers very admirably. It is on account of such rare intrinsic merits in the Ancient Tamil classics, that the late Mr. Sundaram Pillai of Trevandram, in his masterly drama, Manônmaniyam, has said:

பத்துப்பாட் டாதிமனம் பற்றினர் பற்றுவரோ
எத்துணையும் பொருட்கிசையு மிலக்கணமில் கற்பனையே.

[Will those, who have had a taste of பத்துப்பாட்டு and other Tamil classics, ever condescend to turn their attention towards imageries and descriptions which do not tally with truth] We cull out one simile where the subject and the object of comparison are both founded on a study of nature. The ripe ears of the millet (தினைக்கதிர்) wound round the stalk, appear like the long trunk of the elephant wound round one of its far-stretching tusks to alleviate pain after a wearied unsuccessful attempt made by the elephant to reach the ears in the topmost branch of the thorny bamboo. It should be noted, that in the case of other trees, the elephant meets with very little frustration as it can bring down any branch with its great strength. The prickly protuberances all round the stem of the bamboo stood in its way.

This highland Idyll furnishes us with an idea of the copiousness of the Tamil vocabulary by supplying the names of nearly a hundred fragrant flowers.

As specimen verses the following may be taken:

புனல்தருபுணர்ச்சி.

கைபிணிவிடேஎ
நுரையுடைக்கலுழி பாய்தலி னுரவுத்திரை
யருங்கரைவாழை யினடுங்கப் பெருந்தகை
யஞ்சிலோதி யசையல்யாவது
மஞ்சலோம்புநின் னணிநல நுகர்கென
மாசறுசுடர்நுத னீவிநீடுநினைந்
தென்முகநோக்கி நக்கனனந்நிலை
நாணுமுட்கு நண்ணுவழியடைதர
வொய்யெனப்பிரியவும் விடாஅன் கலைஇ
யாக மடைய முயங்கலின்.

Natural lovely unions springing out of gratitude on the part of the maiden are ordinarily reckoned as three, namely, பூத்தருபுணர்ச்சி (union brought about by the presentation of a flower), களிறு தருபுணர்ச்சி (union brought about by the rescue of the maiden from a rut elephant) and புனல்தருபுணர்ச்சி (union on account of the rescue of the maiden from being swept away by a flood).

IX
PATTINAPÂLAI
OR
THE SONG ON SEPARATION.
Composed about 60 A. D.

This poem, which in strict form is a Love Song, is really an eulogistic ode on Karikala Chola who ruled at Pattinam (Kauverippûmpattinam) known in those days as Puhâr. This is much praised for its literary merits and the author, Kadiyalûr Rudrankannanâr, who has furnished another song comprised in the Pattupâttu, is said to have been rewarded in an extraordinary way by the munificent Chola Emperor.

The theme of the poem is shortly thus: a champion (தலைவன்) bent upon separation on public business from his wife (தலைவி) seeing that she is very much distressed to know of his intention, addresses his mind and says to it 'if we wish to take her gladly with us to Puhâr, the desert we have to pass through is hotter (more terrible) than the lance which Karikâla wields against his foes; while her soft shoulders are cooler than the sceptre he holds to mete out justice to his subjects: she could not bear the pang of separation; so I cannot, even if I get as a reward the city of Puhâr of indescribable fame, go with you leaving her alone; you may, however, very well go there and prosper.'

The first 218 lines of this short and sweet poem of 301 lines are devoted to a graphic description of Karikala Chola's matropolis Pattinam (=Kauverippumpattinam). Grand as the description is, it falls in dignity below Ilangovadigal's description of the town

in Silappadikâram. The poem begins with a charming and dignified description of the river Cauvery which fails not to bestow its blessings to the country of the Chola, even when the clouds cease to pour timely rain in the proper seasons. After briefly describing the fertility and prosperity of the land of the Chola, the poet throws his heart and soul upon the description of the town of Puhâr or Kauverippatinam for which, he had the greatest fascination. Karikala Chola and Kauverippumpattinam were to him as endearing as Nedunchelian, the victor of Talayâlankanam, and Madura were to his colleague, Mângudi Marudanar.

The Chola kingdom is bedecked with wealthy cities which lie close to another.

Though mercantile activity was great, it does not seem that coins were much used; sales were effected by barter; the paddy was much reckoned as money as the boats which went out laden with salt for sale, returned with paddy. The back-waters was thickset with boats tied to posts on the shore and they appeared like a line of horses in a long stable.

The city had in its vicinity, orchards, flower-gardens, lakes and tanks.

The fort of the city opened by a gate and upon the massive doors of which the tiger-mark was worked as it was the ensign of the Chola just as the fish-mark was that of the Pandya.

There were charity-houses wherein the poor and the needy were fed; the *conji* flew out in streams which were rendered miry by bulls fighting with one another; the ceaselessly plying cars rendered the mire into dust which rose up and marred the paintings in the adjoining temples. This is evidently an exaggeration wherein this poet takes delight as we have noticed previously.

There were charity-houses for feeding stray cattle; there were the monasteries of the Jains and the Budhists. Religious toleration was a marked feature of the academic times.

The cuckoos left their abodes in the groves within the town and took shelter in topes outside the city, as they could not brook the fumes arising from the *Yagams* conducted by sages (rishis).

A very reliable picture of the pastimes of the fishermen (பரதவர்) living on the beach is given.

The town Puhar is situated near the mouth of the ocean and presents the appearance of sunset (செக்கர் வானம்) on the mountain.

The custom house of the Chola was in the broad street of the fishermen's quarters in the beach; bales for export and import were lying in the warehouses. Each article was impressed with the tiger-mark before being exported or imported. The custom-house officers who had a high sense of responsibility of their functions were untiringly busy like the Horses of the Sun; the revenue arising from custom duties depended on the vigilance and the intelligence of the faithful servants of the crown.

The bazaar thoroughfare was the scene of uncea[sing] festivals. Flags adorned with garlands raise[d] in every house in honor of tutelary deities, the two arrays of flags on either side of the bazaar road appearing like the blossoming sugar-canes on the banks of a flowing river, flags to indicate discussions between disputing philosophers, flags on the masts of ships moving gracefully like elephants tied to posts, flags on the toddy-shops and all other flags prevented the rays of the sun from penetrating into the bazaar.

The chief articles which came from distant land[s] conduced to the welfare of the famous city. Ship[s] borne by the wind brought in, horses and pepper from far-off lands beyond the waters; the Meru mountain sent its supply of gold and gems; the Western Ghats supplied the sandal-wood and other fragrant timber; the southern ocean contributed its moiety of pearl[s] and the Bay of Bengal its corals; the Ganges and th[e] Cauvery sent their valuable treasures; the island [of] Ceylon supplied various things of diet; distant lan[ds] (like China, Japan etc.) furnished the town w[ith] rare and valuable articles.

S. A. Thirumalaikolundu Pillay, B. A.

(*To be continued.*)

NOTES AND COMMENTS.

The Adyar Library seems to have been unusu[ally] fortunate in its collection of Sanskrit manuscripts [this] year. The Librarian is able to report that about [...] volumes have been added in a year, comprising [...] valuable and rare Saiva books. In particular, he ment[ions] Vasugupta's Sakti Sutras and his Saiva Sutras [with] different commentaries. These are very rare w[...]

these Sutras with commentaries. These works seem to belong to the Pratyabhijnâ Saiva system treated of in a chapter of Madhava's Sarvadarsanasangraha. It may fairly be said that the schools mentioned by him in the early chapters of his works are *terra incognita* to our modern scholars, and it is highly desirable that these half forgotten products of the prolific Indian mind should be made available by the Theosophical Society by their publication in any one of the recognised Oriental journals. We are not sure whether the proprietors of "the Pandit" will not be glad to afford the Society an opportunity of bringing them out, if only the officers take the necessary trouble. The Library staff ought to be competent enough to do this, and we believe, if one of the Pandits is told off for this work, it can be easily done without any prejudice to the working of the Library. There are several other authors who are the recognised authorities of the Pratyabhijna system such as Somânanda Nâtha, Akshapáda, and Utpalâchârya, and we await with interest the detailed catalogue which is promised to be published soon.

* * * * *

Perhaps only the more erudite of our native scholars in Sanskrit would know either the Tattvarasâyana or the Anubhavâdvaita system of the Vedanta. Be that as it may, we are now favoured by Mr. G. Krishna Sastri in the February *Theosophist* with a translation prefaced by an interesting introduction, of the Rama Gita, said to form part of the second or Upâsanâ Kândà of Vasishtâ's Tattvarasayana. The Tattvarasayana itself consists of three parts viz. the Jnana, Upasana and Karma kandas, each consisting of 4 padas of 25 Chapters each and comprising on the whole 24,000 slokas. The work, it seems, has been published recently in Telugu characters and this appears [illegible] have been the occasion of the translation begun by [illegible]r. Krishna Sastri. We shall utilise his note and give [illegible] leading peculiarities of the Anubhavadvaita. Its [illegible]hest authorities are the 108 Upanishads, the Tattva[illegible]ayana and some other works of the Rishis. "The [illegible]owers of this system have equal regard for the Karma, [illegible]e Jnana, the Bhakti and the Yoga Mârgas; according to [illegible]m even Jivanmuktas of the highest type, as long as [illegible]y live, should observe the Varnâsramâchâras and per[illegible]n the Nitya karmas, have faith in the Nirguna[illegible]hman, and constantly meditate on the teachings of [illegible] 108 Upanishads and practise Atmayoga. They [illegible]er the grihastha or the second Asrama to the Sanyasa [illegible]he fourth Asrama."

[illegible]he Sastri also quotes Appayadikshita, whose Adhi[illegible]na-kanchuka, a commentary on the Vyasa-Sutra-Vritti, [illegible]h is the first 17 Chapters of the second pada of the [illegible]aakanda of the Tattvarasayana, is well known, to [illegible] in what high regard the Dikshita held that work such [illegible] he should emphatically pronounce that the Adhi- [illegible]

benefit, and that for one who had mastered the Tattvarasayana all other works are useless and as mere surplusage. We wish that the Sastri would give us more information regarding this school than he can well hope to do within the space of a short introductory note.

* * * * *

Our readers will all know Tayumanavar but have they ever heard of Taiyumanivai? Yet this is the strange garb in which he appears in the November issue of the *Theosophical Review*. The whole article struck us with "wonderment and admiration" when we first read it, by the astounding facts it narrates and by the wonderfully garbled Tamil names which render them past recognition. The writer, Mrs. Margaret. S. Duncan, we cannot but conclude has only the very faintest shadow of an acquaintance with Tamil and we can only be sorry for poor Rev. T. Cobban, on whose lectures at Sale, Cheshire in 1897 the article is professedly based should be made responsible for such palpable absurdities as are here perpetrated. If our memory is right, the same gentleman published an account of the poet-philosopher in the first volume of the Christian College Magazine; and Mrs. Duncan would have done well to have consulted that before venturing thus in right heroic fashion to make a havoc among Tamil words. The following sentences are enough fairly to take the breath away from an ordinary Tamilian.

"Not long after, the Rajah died. His widow, knowing the piety and goodness of Taiyumanavai, sent for him. Soon she begged him to rule her kingdom for her, and finally to become her husband.

"Taiyumanavai was perplexed and distressed. He at first refused, and was about to set forth on a pilgrimage through Southern India, when, at the urgent desire of his elder brother, he turned back and eventually consented to marry the Ranee.

"His married life was a happy though short one, for a year later his wife died, on the birth of their son, whom they named Kanaka Sabapathi Pillay."

It is quite true that Tayumanavar turned back at the request of his brother and consented to marry, not the Ranee, but another; at all events not a widow like the Ranee. It is a pity that he was not credited by the writer as one of the most eminent of the precursors of the present day Social Reformers. We will wind up with two words picked up from the article and offered as puzzles of a mild character to our readers, "Viziargartha Chokka Linga Nackai," and "Taiyumanswari." We are very sorry that the Editors of the *Theosophical Review* should have given room to such absurd matter in their valuable journal; and though they cannot be expected to know Tamil, they might at least have submitted the article for the opinion of some Tamil scholar such as Dr. Pope.

M. N.

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	30	U'ma'pathi Siva'chariar.
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